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of the blooded Devere in his house—no, not if the painting were the attested work of Leonardo or Van Dyck. What makes the case more hopeless for the dealer is that the blooded Deveres are as short of money as the moneyed Deveres are of blood.

I referred in my last to the Salon triumph of the young Boston landscapist Picknell. The tidings of the distinguished Parisian success of another young Bostonian, E. L. Weeks, have since come to hand. Weeks has been diligently cultivating Oriental subjects in Algiers. His Moorish architecture and interiors, his camels and Algerines, are full of brave, fresh color and bold, decisive handling. He paints the gleaming tiled dado of a Moresque wall with such a glisten and dash that it seems as if you could extract the ring of porcelain from it by rapping it with your knuckles, and his palm-trees wave and caravans march with all the air of out-of-doors about them. He has been a pupil of Bonnat, and that master being called on by Mr. John Taylor Johnston recently to name the most promising young American painter in Paris, unhesitatingly answered, "Weeks." Since then, Mr. Johnston has purchased several of Weeks's best pieces, and sets the example for the New York world of picture-buyers of "going long on" Weeks.

Mr. Winslow Homer passed through Boston this week on his way home, with a rich store of studies of the Yankee 'longshore types of fishermen and Marblehead urchins and Cape Ann maidens that he has made classic American with his keen, deft pencil.

Our Boston painters are still universally "non-come-at-ibus" in their sketching haunts. Not a picture of the summer campaign has yet made its appearance.

The preparations for the October exhibition of American contemporary art, under the auspices of the Art Museum, are progressing satisfactorily, but with that absence of fuss, push, and advertising for which the "high-toned" management of that institution is happily distinguished.

GRETA.

ACQUISITIONS BY THE BRITISH MUSEUM.

IN consequence of coming into possession of a considerable sum of money accruing under the will of the late William White, barrister-at-law, who died in the year 1823, the trustees of the British Museum find it in their power to consider plans for adding to the Museum building. These will include a substantial addition to the south-eastern side of the Museum, and an extension of the gallery for exhibition of Greek sculpture. Two buildings for the reception of the sculpture hitherto placed in sheds under the Museum portico have been already erected. The whole of the zoological and geological portions of the India Museum at South Kensington, together with the friezes from the Amravati Tope and other remains of ancient sculpture, have been made over by the Secretary of State and Council of India to the trustees of the British Museum. The sculpture will be exhibited in the Museum; the zoological and other collections have been removed to the new Natural History Museum at South Kensington.

As to British and pre-historic antiquities, the Museum has received of late the most important addition to this section that has been obtained since the first foundation of the institution—viz., the Greenwell collection, the result of the researches undertaken by Canon Greenwell during the last twenty years in the barrows of Britain, which have been described by him in "British Barrows" (Oxford, 1877). The specimens of pottery include good examples of all the varieties of British funereal vessels, which are known to antiquaries as cinerary urns, food vessels, drinking cups, and incense cups, though some of these attributions are by no means certain. Among the relics associated with the urns are flakes, knives, scrapers, arrow-heads, and other implements of flint; implements for making fire, consisting of a flint

and part of a nodule of pyrites, both much worn; pierced stone axes, bronze daggers and knives, awls, an axe, etc.; the personal ornaments consist of beads of jet and amber, earrings of bronze, and various other objects. These furnish very valuable illustrations of the manners, customs, and manufactures of the early Britons, and they more than double the collection of this nature in the Museum. A further portion of Mr. Greenwell's barrow collections, consisting of specimens not found by himself, or not described in "British Barrows," has been acquired by the trustees of the Christy collection, and by them presented to the Museum. These include about 50 funereal vessels of pottery, and the associated relics; among them are specimens from Scotland, a part of the United Kingdom but very scantily represented in the Museum collection.

Among the acquisitions in the Department of Greek and Roman antiquities are the following: A fragment from the frieze of the Mausoleum, representing the upper part of an Amazon rushing forward to deal a

Perseus; although much worn, of a very noble character. A female head of which several replicas are known, and the original of which was probably derived from the best period of Athenian art. It has been thought to be Sappho; the nose is restored. A small head of Eros in very fine condition and well sculptured; it probably belonged to a statue of Eros bending his bow, similar to that in the Græco-Roman Gallery. A head of Alexander the Great, bound with the diadem, the neck bent on one side. This portrait of Alexander differs entirely in conception from the one already in the Museum, and is executed with far greater refinement; probably the copy of some celebrated bronze of the time of Lysippos.

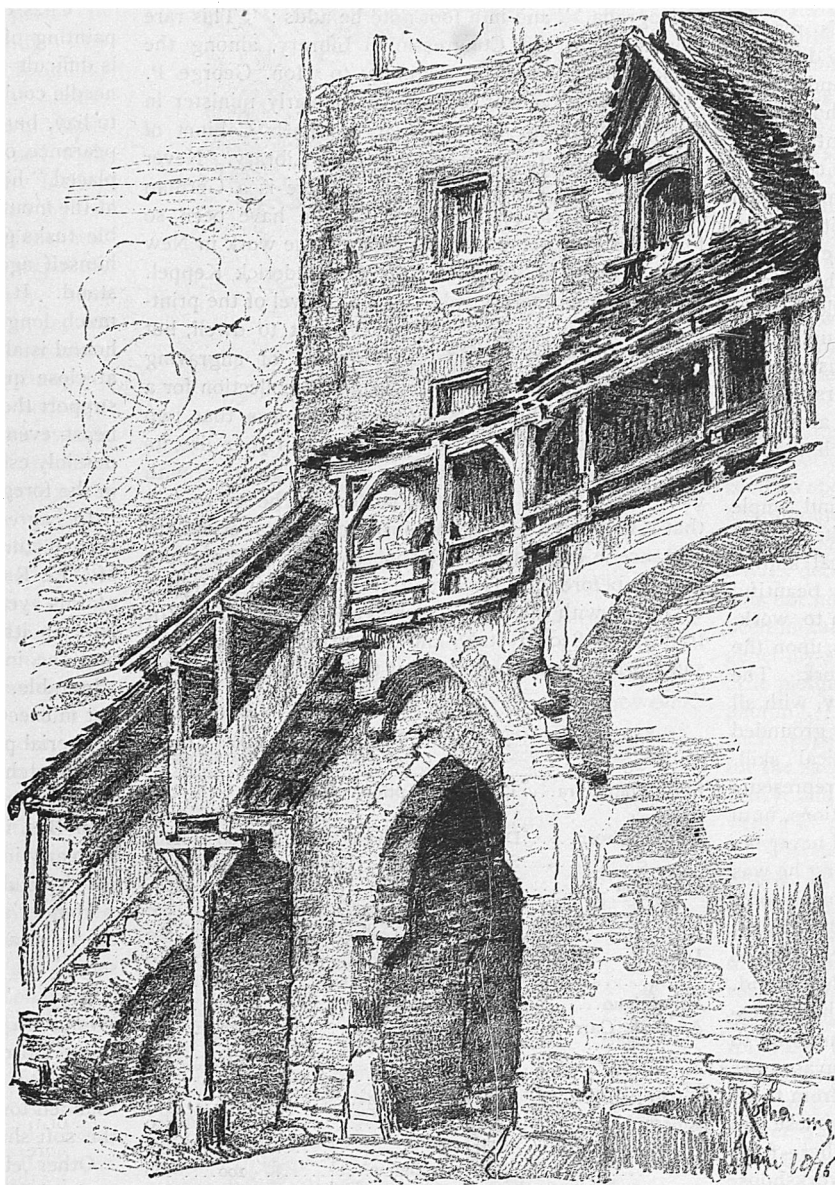
The acquisitions to the Department of Prints and Drawings number 4750. Among the drawings are the original sketch by Gainsborough for the "Blue Boy," two examples by W. E. Frost, R.A., two early portraits by D. Maclise, R.A., a collection of original designs by A. H. Forrester (Alfred Crowquill), twenty fine drawings by Sydenham Edwards, and a collection of the original drawings used in Hay's "Illustrations of Cairo." An interesting series of portraits of artists of all countries has been purchased, 353 in number, engraved in mezzotint by Carló Lasinio, from the collection of paintings in the Royal Gallery at Florence; all the plates are printed in colors, and in most cases finished by hand. The number of students during the year in the Print Room has been 4220, an increase of 650 over the previous year.

THE MEDIEVAL ARTIST'S COLOR-BOX.

WE referred briefly in our last issue to the long and highly interesting and instructive paper read by W. Holman Hunt, before the London Society of Arts, on the artists' materials of present and former times. The point he makes is that the old masters prepared their materials themselves, and their works have stood for centuries with far less damage than has befallen the paintings of their successors, who have been blindly dependent for colors and canvases upon chemists and tradesmen. Of the pigments and processes used by the ancients and the mediæval masters, Mr. Hunt says:

"The Egyptians, the Assyrians, and the people of Pompeii and Herculaneum, had for colors—first, the natural earths; second, the colors made from stones; and, in addition, chemical combinations, which, by modern analysis, have been proved to be products indicating no little skill in their makers. Pliny speaks of colors, both natural and artificial, as in many cases brought from particular and distant localities. Vitruvius bears witness to the fact that colors came from divers places; and in Pompeii, one of the stores excavated had, in some of its jars, pigments of different origin, ready for sale. The merchants merely collected them. All evidence establishes the belief that the materials were sold in their unmanipulated state—that the painters themselves prepared them for use.

The practices which were found in action at the revival of painting in Italy had, probably, been transmitted to painters by their Roman and Greek predecessors, and what these habits were we are able to realize with wonderful precision from receipts written by monks whose fraternities undertook the illumination of missals, the painting of walls in fresco, and other devotional operations for the decoration of religious service, and, further, the preparation of the materials necessary for such work. Eraclius, in the tenth century, with many art-craft secrets, left record of the use of colors mixed with oil, and even with varnish. Quite alone, however, as the great mouthpiece of the new living art, is the very valuable handbook for the use of practisers of the art by Cennino Cennini. The especial value of this book consists in the fact that the writer gives us, not



ORIGINAL SKETCH BY FREDERICK DIELMAN.

A SCENE IN ROTHENBURG.

bow with her battle-axe, which was presented by the Sultan of Turkey. A terra-cotta cist in the form of a funeral bed, on the cover of which a female figure is laid out; from Cervetri. This cist is in the same archaic style as the great cist with two reclining figures, from Cervetri, purchased in 1873. A marble head of Euripides, in admirable condition; the nose is intact. Portraits of this poet are of exceeding rarity. A head of the youthful Bacchus, remarkable for the beauty of the features and the general charm of the expression. In this type the artist has blended the beauty of both sexes in accordance with the androgynous conception of Bacchus in later Greek art. Traces of red color remain in the hair, which is encircled with an ivy wreath. This head has evidently been detached from the body to which it originally belonged. A head of Apollo, which, though much defaced by mutilation of the features, has a special interest on account of its resemblance, both in type and expression, to the Pourtales head of Apollo. A male beardless head, wearing a winged helmet, and therefore probably representing

prescriptions only, but the records of the life-experience of himself, of his father, and of many generations of predecessors. Colors which are manufactured he speaks of as best procured from particular vendors. Many, we know, came from monasteries famous for such produce. Signs of character, by which the varieties for special purposes shall be chosen, are given. Some of the earths the reader is himself directed to dig up in specified localities near Florence. These are, however, introduced into the studio scarcely less sophisticated than those bought in the market, for the means of purifying and preparing are given for each. The habits of pigments are described as by an experienced manipulator. In one case the writer, speaking of a red earth, says the more it is ground the brighter it will be; so that, if you spent a whole year in tritulating it, the tint would be the brighter; and of vermilion, he adds, twenty years' labor would be advantageously bestowed on it. He speaks of pigments which are fugitive, and of the means, where such exist, of correcting such defect. He cautions the practitioner against colors which will not harmlessly mix together. Of a color called dragon's blood, he advises his readers to leave it alone, for that it is not of a kind to do honor to the workman; and revealing his honest and enthusiastic soul, he glories over the merits of those good servants in the color-world which are spontaneously excellent. Of ultramarine, the heavenly color, he writes with worshipful tenderness; with more than this, with triumphant acclaim of its nobility, its beauty, and its perfection. He describes how the painter should select his skins for brushes, how he should preserve them from the ravages of moth while kept in store, and how, at last, they should be made up. This wisdom bespeaks the experience of previous generations, as it testifies, also, to the general understanding, that an artist, before all things, should acquire a thorough knowledge of the materials on which the stability of his art depends.

In the later development of the art we find ample evidence that the highest did not scorn to cultivate and to seek the mechanical skill and the chemical knowledge which promised them safer or more beautiful grounds and colors and mediums with which to work. The history of Van Eyck's discovery hinges upon the artists' devotion to the menial part of their work. The story of the transference of the secret to Italy, with all its apocryphal incident, reveals how well grounded the best painters still were in mechanical skill. The anecdote of Leonardo da Vinci, which represents him distilling oils, and making other preparations, until his patron complained that the painter would never begin his picture, shows how humbly painstaking he was in his habits. Eastlake's very valuable and—to a painter—most interesting collection of anecdotes, facts, and observations, gives a good store of evidence of the knowledge coming from long attention to what would, in this day, be regarded as work beneath the profession. Advice from Titian is quoted, to friends as to worthy colors and modes of work; his canvases are found by restorers to be prepared differently from those of others of the time; those of Paolo Veronese are peculiar also; Bassano differed from either—facts showing that the studios were the painters' workshops. The story is reported of Correggio's friendship with a celebrated chemist, who gave him much help in the preparation of oils and varnishes, and whose portrait, painted by the painter in gratitude for services rendered, still exists at Dresden. Vasari was writing at this critical time, and he takes pains to tell of processes peculiar in the practice of the artists whose lives he gives. Dr. De Mayerne, physician in London at the court of Charles the First, preserves some valuable information about painting in his time. He tells of choice colors; of vermilion, prepared by a chemist in Holland, three times brighter than any other. He tells of Vandyck's habits—that, for instance, he mixed all his colors except vermilion on the palette; and he explains, from the painter's own instructions, the expedients he adopted to make dangerous colors—blues and green are specially mentioned, while orpiment is referred to as specially difficult to manage—safe from contact with pigments which would ruin them, and how thus he succeeded (as Titian had in the "Bacchus and Ariadne"—probably by the same means) in making it permanent. It was simply to paint the part strongly in light and dark; when quite dry, to pass a coat of varnish over this; later, to lay a mordant on the glassy surface with the juice of an onion; to apply the fugitive

paint with the white of an egg; to varnish a second time, and so leave the fickle color shut up in amber, or other pellucid sheets of gum. The practice of Vandyck, as recorded by such contemporaries, seems to have changed from that of the Venetians in respect to the varnish he used with his colors, which was no longer amber or copal—at least, exclusively—but mastic.

(To be concluded.)

The Print Collector.

LONGHI'S IDEAL COLLECTION.

IN Charles Sumner's pamphlet, "The Best Portraits in Engraving," he says: "The relation of engraving to painting is often discussed; but nobody has treated it with more knowledge or sentiment than the consummate engraver Longhi in his interesting work 'La Calcografia,'" and in a foot-note he adds: "This rare volume is in the Congressional Library, among the books which belonged originally to Hon. George P. Marsh, our excellent and most scholarly minister in Italy. I asked for it in vain at the Paris Cabinet of Engravings, and also at the Imperial Library. Never translated into French or English, there is a German translation of it by Carl Barth." We have been so fortunate as to come across a copy of the work in New York, it being in the library of Mr. Frederick Keppel. Apart from its literary value, it is a marvel of the printer's art. It is not on this we are about to dwell, but on an interesting list of masterpieces of engraving which Longhi gives as an unsurpassed collection for a connoisseur. The catalogue consists of less than two hundred prints. With each is given, in Italian lire, its market value, supposing it to be a fine impression, with good margin and otherwise perfect. The mere fact that it is lettered or not, he justly considers of no importance in estimating its intrinsic value. We purpose setting before our readers a translation of Longhi's catalogue with the prices as he gave them in lire* (or francs) in 1830 in Italy, and the prices at which the same prints would be valued at the present day:

| ENGRAVER. | SUBJECT. | VALUE IN LIRE, 1830. | VALUE IN LIRE, 1880. |
|------------------------|------------------------------------|----------------------|----------------------|
| Maso Finiguerra..... | The Assumption (unprocurable)..... | | |
| Martin Schoen..... | Death of the Virgin..... | 800..... | 1100..... |
| "..... | Saint Anthony..... | 300..... | 1200..... |
| Mantegna..... | The Holy Family..... | 800..... | 1000..... |
| "..... | Triumph of Caesar..... | 500..... | 900..... |
| "..... | Battle of Sea Gods..... | 350..... | 600..... |
| Dürer..... | Adam and Eve..... | 350..... | 600..... |
| "..... | St. Jerome..... | 300..... | 700..... |
| Parmigiano..... | The Entombment..... | 290..... | 300..... |
| Annibale Carracci..... | Christ..... | 150..... | 175..... |
| "..... | Susannah..... | 90..... | 100..... |
| "..... | Apollo and Pan..... | 50..... | 65..... |
| Guido Reni..... | Alms of St. Roch..... | 160..... | 175..... |
| Ribera..... | Silenus..... | 90..... | 100..... |
| "..... | St. Jerome..... | 80..... | 90..... |
| "..... | St. Bartholomew..... | 100..... | 120..... |
| Marc Antonio..... | Massacre of the Innocents..... | 900..... | 2000..... |
| Lucas Van Leyden..... | Dance of the Magdalen..... | 400..... | 1400..... |
| "..... | Ecce Homo..... | 500..... | 1100..... |
| "..... | Prodigal Son..... | 60..... | 450..... |
| George Pentz..... | The Taking of Carthage..... | 200..... | 360..... |
| Cornelius Cort..... | Massacre of the Innocents..... | 100..... | 125..... |
| Agostino Carracci..... | St. Jérôme..... | 200..... | 240..... |
| "..... | Eneas and Anchises..... | 200..... | 240..... |
| "..... | Portrait of Titian..... | 109..... | 200..... |
| Henry Goltzius..... | The Dog and Boy..... | 150..... | 400..... |
| "..... | Holy Family..... | 98..... | 120..... |
| "..... | His Own Portrait..... | 66..... | 400..... |
| Martin Rota..... | Battle of Lepanto..... | 90..... | 110..... |
| "..... | Last Judgment..... | 270..... | 380..... |
| De Bruyn..... | The Age of Gold..... | 168..... | 140..... |
| Villamena..... | Presentation in the Temple..... | 130..... | 100..... |
| Giles Sadeler..... | Entombment of Christ..... | 78..... | 60..... |
| Callot..... | View in Nancy..... | 90..... | 125..... |
| "..... | The Great Fair..... | 200..... | 320..... |
| "..... | Temptation of St. Anthony..... | 90..... | 145..... |
| Claude Mellan..... | Rebecca..... | 140..... | 170..... |
| "..... | St. Peter Nolasque..... | 300..... | 600..... |
| "..... | St. Francis..... | 50..... | 70..... |
| Bloemaert..... | Jairus' Daughter..... | 360..... | 200..... |
| "..... | Repose in Egypt..... | 80..... | 65..... |
| Della Bella..... | Le Pont Neuf..... | 150..... | 180..... |
| "..... | Castle of St. Angelo..... | 120..... | 120..... |

* In converting lire into our currency, five and a half may be reckoned to the dollar.

| | | | |
|------------------|---------------------------------|----------|----------|
| Della Bella..... | Warrior and Lady..... | 96..... | 100..... |
| "..... | The Philosopher's Stone..... | 80..... | 80..... |
| "..... | Parnassus..... | 80..... | 80..... |
| S. Le Clerc..... | Miracle of the Loaves..... | 120..... | 100..... |
| "..... | Entry of Alexander..... | 130..... | 100..... |
| Ficquet..... | Portrait of Lafontaine..... | 60..... | 95..... |
| "..... | Madame de Maintenon..... | 50..... | 105..... |
| "..... | Rubens..... | 30..... | 90..... |
| "..... | Van Dyck..... | 30..... | 90..... |
| Schmuzer..... | St. Ambrose and Theodosius..... | 96..... | 180..... |
| "..... | Mutius Scaevola..... | 80..... | 185..... |
| "..... | Birth of Venus..... | 60..... | 94..... |

We shall give the conclusion of this list in our next issue.

ETCHINGS IN L'ART.

THE last quarterly volume of L'Art (which we have received from Mr. J. W. Bouton, the American agent of the Paris publishers), is rich with etchings, which for the most part are of uncommon interest in subject as well as admirable in execution.

"Chasse au Sanglier," by W. Unger, after the painting of Snyder, is a work of power. The subject is difficult and none but a consummate master of the needle could have done it justice. The boar is brought to bay, but that he will die hard the discomfited appearance of more than one of his canine assailants, placed "hors du combat," sufficiently attests. Foaming at the mouth and with his savage little eyes and formidable tusks glittering defiance, he has resolutely planted himself against a tree stump, prepared to make a final stand. It is evident, though, that he cannot hold out much longer. He is surrounded on three sides. One hound is about to spring upon him from the front, while at close quarters on either flank are others ready to support the leader of the attack. Should the luckless beast even now succeed in freeing himself, he cannot possibly escape from the rest of the pack, which, already in the foreground, in another minute may be upon him.

In agreeable contrast to the stirring action of this picture is L. Gaucherel's graceful interpretation of "Le Rapport," Philip Rousseau's Salon painting of this year. It represents a pointer, with a dead hare in its mouth. The foreshortening of the dog and the impression conveyed of arrested motion are admirable. The upper clouds are somewhat hard and flat in execution, which is to be regretted; but for this, the aerial perspective of the picture would be faultless.

The etching of Edmund Ramus of the Salon "Portrait de Mme. G.," after the painting of G. P. M. Van Den Bos, is wonderful in its contrasts of textures and scholarly in its chiaroscuro. The lovely face of the lady, which is full of sensibility, is charmingly modelled.

Henner's truly chaste and graceful painting, "Eve at the Fountain," is brilliantly etched by C. Courty, who seems to have caught fully the sentiment of the original. The solidity and suppleness of the flesh are given with rare skill. We have before us, indeed, something more than a mere flat representation in black and white of an artist's model. We see the perfectly-rounded form of a lovely woman, who stands out amid the soft shadows of the picture like a living statue.

Other etchings of the volume are: "Ouvrières en Perles à Venise," by Ramus, after Van Haanen (Salon, 1880); "L'Escamoteur," by Rachel Rhodon, after Watteau (Louvre); "L'Aveugle et Guzman d'Alfarache," by Masson, after Th. Ribot; "Paysage Boisé," by Alphonse Trimolet, after Hobbema (Louvre); and "Isle-les-Villenoy, Bords de la Marne," etched by E. C. Yon from his own painting in this year's Salon. We have not the space to notice these in detail. It may be said with justice, however, that few of them fall short of the high standard of excellence which has made the etchings of L'Art really the feature of what may well claim to be the best art journal in the world.

AT the London, Manchester, and Liverpool Agricultural Society's recent exhibition at Crewe, England, Messrs. J. & J. G. Low, of Chelsea, Mass., who had no idea of competing for prizes, and who had no one present to push their interests, were, to their surprise and gratification, awarded a gold medal, for the best art tile in relief and intaglio. It is more than a year since we first called attention to the really admirable work of this firm. Since then they have made remarkable progress, and their tiles have been made a feature in the decoration of some of the finest private residences in this country.